

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, SEPTEMBER 25, 1875.

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CRYSTAL PALACE.—FIRST of the Series of SATURDAY CONCERTS, October 2nd. The Programme will include: Overture, "Parisina" (Bennett); Symphony, No. 1 (Beethoven); Concerto for violin and orchestra (Hegar)—first time; Overture, *Der fliegende Holländer* (Wagner)—first time. Vocalists—Mdlle Cristino and Mr Edward Lloyd. Solo violin—Herr Wilhelmj. Conductor—Mr AUGUST MANN. Transferable stalls for the Series (28 Concerts), Two Guineas and a Half; stall for a Single Concert, 3s. 6d. and 2s. 6d.

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MISS MARY DAVIES and Miss LIZZIE EVANS will sing HENRY SMART's popular Duetto, "MAY," at Mrs John Macfarren's Pianoforte and Vocal Recital, Oct. 18, at Bow.

HERR SCHUBERTH (Founder and Director of the Schubert Societies, Vice-President of the Mozart and Beethoven Society, &c.) begs to announce that he has Returned to Town. All letters respecting ENGAGEMENTS, or particulars with regard to the Concerts of the Societies, to be addressed, care of Messrs D. DAVISON & Co., 244, Regent Street.

SIGNOR GUSTAV GARCIA will Return to Town on the 25th September, and can accept ENGAGEMENTS for Concerts, Oratorios, &c. Address, 54, Portadown Road, Maida Hill, W.

MDME MARTORELLI GARCIA will Return to Town October 1, when she can accept Operatic, Concert, Oratorio, and other ENGAGEMENTS. Address, 54, Portadown Road, Maida Hill, W.

MR R. HILTON (Bass) will be at liberty for Oratorio and Concert ENGAGEMENTS after his Tour with Mdlle Lemmens-Sherrington, ending Oct. 22nd.—20, Fentiman Road, S.W.

MISS PURDY has Returned to Town. Communications regarding Oratorio and Concert ENGAGEMENTS to be addressed to Miss PURDY, at her residence, 35, Victoria Road, Kensington, W.

MR IGNACE GIBSONE begs to announce that he has Returned to Town. All letters to be addressed to the care of D. DAVISON & Co., Foreign Music Warehouse, 244, Regent Street, W.

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NORWICH MUSICAL FESTIVAL.

Sep. 20.

The 18th Triennial Festival of the capital of East Anglia begins to-night, with a performance of Mendelssohn's *Elijah*—a work which, like the *Messiah*, seems now to be inseparable from every provincial music meeting, and as popular in the country as it has long been in London. This performance, in accordance with a custom of recent date, is to be given at reduced charges of admission, in order to allow the less endowed classes of the city and its surrounding districts an opportunity of hearing and appreciating that for which their superiors in wealth and station have, during the remainder of the week, to submit to a higher tariff. No oratorio could have been better chosen for such an occasion than *Elijah*. Richard Wagner, in his bitter essay, *Judaism in Music*, attributes the admiration happily existing among us for Mendelssohn to the fact that our nation has a more profound reverence for the Old Testament than for the New—forgetting, or not caring to remember, that Mendelssohn's first great sacred composition was *St Paul*, and that the *Messiah* of Handel has been our most cherished oratorio for upwards of a century and a quarter. This apart, however, the idea—which originated with Norwich—of commencing its Festival with the performance of a great work to which all classes might without difficulty find admission, is one that cannot too highly be commended. All the concerts, sacred and miscellaneous, are to be held, as of old, in St Andrew's Hall. There is no difference here between clergymen and laymen, the oratorios having long since been excluded from the Cathedral. Happily, magnificent edifice as that is, St Andrew's Hall is better suited for the purpose; and, as all acquainted with its history, (see Norwich Guide-book) are aware, tradition attaches to it a certain odour of sanctity.

The President of the Festival is the Earl of Leicester, Lord-Lieutenant of the County, with whom are associated, as Vice-Presidents, the High Sheriff of Norfolk, the Mayor and Sheriff of Norwich, the Dean of Norwich, the Dukes of Norfolk and Wellington, the Marquis of Bristol, Earls Albemarle, Cadogan, and Kimberley, Viscounts Ranelagh and Mahon, M.P., Lords Claud Hamilton, M.P., Hastings, Stafford, Walsingham, Rendlesham, M.P., Sondes, and Suffield, the Mayor of Linn, and some twenty other gentlemen of note—clergymen, Honourables, Baronets, and Members of Parliament. Lord Suffield is Chairman, and Colonel F. Custance Vice-Chairman, of the General Committee. The Chairman and Vice-Chairman of the Sub-Committee are, respectively, Messrs Edward Copeman, M.D., and F. Hay Gurney. To the Sub-Committee, we believe, the preliminary details for the Festival proceedings are chiefly intrusted; and it is but just to state the names of the members in addition to those already mentioned. These are Messrs F. J. Blake (Treasurer), Zachariah Buck (Mus. Doc.), C. S. Gilman, C. R. Gilman, P. E. Hansell (Hon. Sec.), W. Howlett, A. Master, J. B. Morgan, F. Noverre, D. Steward, G. Brittain, C. E. Tuck, the Rev. H. Symonds and the Rev. W. Vincent. It is hardly requisite to add that the profits of the Festival go to the principal charities of the county of Norfolk and the City of Norwich, or that it is honoured as usual by the special patronage of Her Majesty, the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, &c.

All the musical arrangements are of course submitted to the approval of Sir Julius Benedict, who has been director and conductor from 1845 till now, and therefore has undertaken the onerous and responsible duty for the 11th time. Every amateur must be pleased to welcome the honoured master once more at the post which he has so long occupied with credit to himself and advantage to the Festivals. After his tried and laborious servitude (for such a duty as he undertakes, however allied to dignity, has also something of slavery about it), he could not easily be replaced at Norwich, where his name, as it behoves that it should be, is a household word. Sir Julius has made his arrangements with the judgment for which he is noted, although we miss from the list of principal singers some names that the large majority of connoisseurs would gladly have seen there. Into such questions, however, it is not our business to enter in detail. Enough that, while recognizing the inevitable absence of

Mr Santley—like Miss Rose Hersee, now busily engaged at Mr Carl Rosa's admirable performances of English opera—we may fairly ask, where is Mr Sims Reeves, where Miss Edith Wynne, where Messrs Vernon Rigby, W. H. Cummings, and Lewis Thomas—the first, acknowledged chief, the others among the best and most experienced of our singers in oratorio? These exceptions allowed for, there is no reason whatever to complain of the phalanx of solo vocal talent Sir Julius Benedict, possibly under the requisition of the Committee, has secured. Mdlle Emma Albani, one of Mr Gye's most favoured *prima donnas*, is to take part both in the morning and the evening concerts; and so is Mdlle Anna de Belocca, a recent and valuable acquisition of Mr Mapleson's, at the other house—the one a soprano, the other a mezzo-soprano, against whom nothing can be urged. Then we find our own accomplished English soprano, Madame Lemmens, as well versed in sacred as in secular music; then Mdlle Mathilda Enequist, a brilliant vocalist in another school; then Miss D'Alton, a rising singer well known to London concert-rooms; and last, not least, our greatest existing contralto, Madame Patey—the Sainton-Dolby of her day. At the head of the tenors stands Mr Edward Lloyd, who is rapidly winning golden opinions; by his side being Mr Henry Guy, of the Royal Academy of Music, and Mr Henry J. Minns, as yet unknown to fame. The basses are Mr J. L. Wadmore (also from the Royal Academy of Music), and Signor Foli, upon whose qualifications it is needless to dwell. We have in this catalogue some young and promising talent; let us hope that in each instance promise may lead to fulfilment. There are good reasons to believe that it may. Sir Julius Benedict's orchestra and chorus are equal to all requirements. The band comprises eleven first violins, twelve second violins, ten violas, ten violoncellos, and ten double basses, with Messrs Sainton, A. Reynolds, H. Blagrove, G. Paque, and White respectively as principals, and the ordinary complement of wood, brass, and percussion, headed by such professors as Messrs Radcliffe and Card (flutes), Barret and Horton (oboes), Lazarus and Maycock (clarinets), Hutchins and Anderson (bassoons), C. Harper, Mann, Standen, and Catchpole (horns), T. Harper—*facile princeps*—and Scotta (trumpets), Hawkes, Antoine, and Phasey the elder (trombones), Phasey the younger (ophicleide), Lockwood (harp), Pheasant (drums), and Seymour (long drums and cymbals)—all thorough adepts on their several instruments, as, indeed, are those of the stringed orchestra, whose names it would occupy too much space to enumerate. The organist is Dr E. Bunnett, one of the most valued pupils of the happily still flourishing Dr Buck. The chorus consists of upwards of 280 singers—73 sopranos, 38 contraltos, 27 altos, 70 tenors, and 76 basses—selected from various parts, not only from London, but from Lowestoft, Beccles, Frostenden, Bradford, Carlisle, Rochester, Canterbury, Winchester, Elmham, &c., the largest number belonging, of course, to Norwich and its environs. We all know, and few so well as Sir Julius Benedict, of what a carefully picked Norwich Festival chorus is capable, and about this point there need be no apprehension. Such singers, and such genuine amateurs of music, are tolerably certain to fulfil their duties efficiently, more especially inasmuch as the nucleus of the chorus has for some time been submitted to the careful and zealous training of Mr W. Harcourt, local chorus-master.

And now a word or two about the programme of the week. We have said that an evening performance of *Elijah*, at reduced prices, will usher in the Festival this evening. To-morrow morning there is no performance; but in the evening we are promised a miscellaneous concert of enormous proportions, in which all the chief singers are to take part, and for which the most influential of them have, there can be little doubt, themselves selected pieces for the exceptional display of their abilities. These we shall not attempt to particularise; nor is it requisite to say more than that the first part is to open with Beethoven's Symphony in C minor, to include an orchestral and vocal selection from Wagner's *Lohengrin*, and to finish up with the Serenade and Triumphant March from a cantata, *Joan of Arc*, the composition of Sir Julius Benedict's favourite pupil, Mr F. H. Cowen. The second part of the programme is composed exclusively of ballads and national songs, followed up, as climax, by

the *Jubilee* overture of Weber, which terminates, as we all know, with a brilliant adaptation of our National Anthem, accepted, by the way, in Germany precisely as here.* The Wednesday morning's selection begins with Mendelssohn's superb *Lobgesang*, or "Hymn of Praise," which occupies the entire first part. The second part includes an "Ave Maria" of Cherubini's, to be sung by Mlle Belocca, for whose voice and means it is exactly fitted; a selection from the late Henry Hugh Pierson's oratorio, *Jerusalem*, first produced at the Norwich Festival some quarter of a century ago (when it was presented in its entirety); and Haydn's "Imperial Mass." With all deference to Mendelssohn, Cherubini (pace Emma Albani), and Haydn, the interest of Wednesday's performance will, we think, be concentrated in the selection from *Jerusalem*. Mr Pierson's talent—some call it genius—was highly regarded at Norwich, to which town, though residing chiefly in Germany, he was a frequent visitor. Haydn's Mass will be pleasant to hear; but surely the *Lobgesang* of Mendelssohn might be allowed a short respite. The finest compositions—and the *Lobgesang* is probably one of the finest the musical art can boast—ought not to be made too common by repeated performances (we allude naturally to the peculiar phase of art-work to which Mendelssohn's grand hymn belongs). The interest of Wednesday evening's concert will chiefly attach to certain works by Sir Julius Benedict, occupying conspicuous places in the programme. The first of these is the beautiful cantata, *The Legend of St Cecilia*, written originally for the Festival of 1866, and of which the Norwich people are justly proud. The next comprises the *andante* and *finale* from a second symphony, the earlier movements of which have already been introduced with remarkable success at the Crystal Palace and elsewhere. If the *andante* and *finale* equal the introduction, *allegro* and *scherzo*, we can only say that the author will have given to art a masterpiece worthy a place side by side with his Symphony in G minor (No. 1). This concert will be opened by the overture composed by Professor G. A. Macfarren for the Liverpool Festival of 1873, and brought to an end with Wagner's romantic, impetuous, and much-discussed prelude to his opera, *Tannhäuser*—which, it may be presumed, we shall be allowed to judge next year at one or other (perhaps both) of our Italian Operahouses. The programme also contains excerpts from an operetta called *The Science of Love*, by Mr J. A. Harcourt, well-known to, and greatly prized by, Norwich amateurs and musicians, and further noticeable as the gentleman who renders valuable service in preparing the chorus for the Festival. Thursday morning's performance had been looked forward to as likely to prove the most attractive of the week—not only because the programme comprised the late Sir Sterndale Bennett's, in its way, incomparable *Woman of Samaria*, but because a new short oratorio (*David and Jonathan*), from the pen of Mr Arthur Sullivan, our great musician's most distinguished pupil, was to form part of it. Indisposition, however, prevented Mr Sullivan from completing his work in time; and so the well-worn, though always heartily greeted, *Stabat Mater* of Rossini had to be substituted. The disappointment will be great; but, under the circumstances there is no help, and we question whether Sir Julius Benedict could have acted more wisely than to introduce to us once more the sacred *chef-d'œuvre* of the most gifted of Italian masters. Spohr's cantata, "God, Thou art great," which begins the concert, is hardly the sort of thing to represent the man who once, at Norwich, stood pre-eminent among contemporary musicians. On Friday evening we are to have Signor Randegger's *Fridolin*, which, with Signor Schira's *Lord of Burleigh*—a work too seldom heard—was so successful at the last Birmingham Festival. This takes up the whole of Part I., the noticeable feature in Part II. being a new "Festival Overture" composed by Mr W. T. Best, the famous organist of St George's Hall, Liverpool. The miscellaneous selections are generally well made out; but it cannot be denied that they are too lengthy. The Festival ends, as it should always end, with the *Messiah*; and thus the insinuation of Richard Wagner receives an appropriate contra-

* For this, at the eleventh hour, however, the overture to Mozart's *Figaro* was substituted.

diction at Norwich as elsewhere. There is to be the accustomed Festival Ball on Friday evening. Norfolk and Norwich are loth to abandon this for any consideration. Let us hope that all may con-
duce to the professed object of the triennial meeting—the benefit of some of the most excellent charities maintained in this country.

THE THREE CHOIRS' FESTIVAL.

(From the "Times," Sept. 21.)

The 152nd Festival of the Three Choirs of Worcester, Hereford, and Gloucester is held this year, under unprecedented conditions, in the first-named city. Its general arrangements differ entirely from those to which we have been accustomed. The Cathedral is no longer submitted to the process of preliminary scaffolding, &c., found necessary for the holding of the triennial meeting, almost time out of mind. No longer is a grand orchestra to take part in the performances—or, as we should now properly term them, "services." No longer are the strains of Handel and Mendelssohn, as developed in the grandest of their artistic inspirations, to follow at mid-day the matins which, of late years, have been a *sine quâ non*, or the full Cathedral service—a recent and praiseworthy innovation looked for, on the first day, as indispensable. The Dean and Chapter have come to an almost unanimous determination to forbid any solemnity, no matter under what pretext, which shall open the Cathedral doors for other purposes than those of the received form of Divine worship. They have carried their point, and succeeded in turning what the world has been used to call a "Musical Festival" into a succession of Church services, with sermons, instead of oratorios, to render them more impressive. They have, in fact, gone back to the form of service to which, in early times, the united members of the choirs of Gloucester, Hereford, and Worcester were wont to contribute. These, at their commencement, brought but little outside notice. They were simply attractive to those who resided in the three dioceses and their immediate vicinities. No widely-circulated journals, in London or elsewhere, would have sent accredited reporters to furnish accounts of the proceedings. It was only when oratorios were introduced in the churches, and competent singers and players engaged to perform in them, that the attention of the general public was excited, and visitors assembled from all parts. Bearing in mind that the acknowledged purpose of the annual meeting of the Three Choirs was to aid the inestimable charity on behalf of widows and orphans of clergymen whose means were too restricted to enable them to leave their survivors well provided for, or, indeed, provided for at all, we confidently point to oratorio as the chief and most powerful medium through which this laudable object was attained. An oratorio in the church was looked upon—and justly so, to our belief—as an oratorio in the right place, and, thus recommended, sufficed to multiply tenfold the influence of the then so-called Festivals ("so-called," because they were really not Festivals at all). From the introduction of oratorio dates their first prosperity; and this (think only of the *Messiah*) has increased year by year, with occasional interruptions, to be explained by special and unforeseen circumstances. The sermon of Canon Barry, however, which created so grave an impression at Gloucester, when, last year, he preached on behalf of the widows and orphans, but in disparagement of the Festival as hitherto conducted, did away with past traditions, and encouraged the new ecclesiastical authorities in suggesting and, in short, insisting upon a diametrically opposite course. About the new policy of the Dean and Chapter, and their way of defending it, so much has been written and published that we are spared the task of recapitulating the arguments *pro* and *con*. Enough that the Church party (without the countenance, be it said, of the Bishop) has prevailed; and that a large majority of the inhabitants of Worcester and its surroundings are beyond measure exasperated. The Press, for the greater part, has violently (perhaps too violently) given vent to disapproval; while some of the most influential personages of the three counties have, by means of verbal and printed protests, emphatically expressed their dissent. Thus we find one part of Worcester separated in opinion from the other.

The programme made out by the actual directors requires no long description. We are to have services to-day, to-morrow, and Thursday. The members of the choirs of Worcester, Hereford, and Gloucester are to take part in them, strengthened by delegates from Oxford, Windsor, &c. The Cathedral organists from Gloucester and Hereford—Dr S. S. Wesley and Mr Townshend Smith—will, as occasion demands, accompany and play Offertory music, besides Voluntaries before and after service. The purpose of the Offertory, it need scarcely be added, is that on behalf of which the plateholders at the conclusion of oratorios in by gone Festivals were so zealously concerned—viz., to enrich the fund for the widows and orphans, to which, it may here be said, the upholders of the new state of things have already, in a liberal spirit, contributed. To-day's services, morning and evening—the morning being "full choral, the evening non-choral"—are intended (be it said with reverence) as "rehearsals" for to-morrow and Thursday, which last, without pomp or ceremony, are to bring the Festival to a close. The sermons on Wednesday and Thursday are to be delivered, respectively, by the Rev. W. D. MacLagan, vicar of Kensington, and the Rev. A. E. Bickersteth, Dean of Lichfield.

About the musical part of the newly-ordered "Festival" there is little to add to what has already been said. The compositions selected are, indeed, simply adjuncts to an ordinary Church service. The anthem on Wednesday morning is by Mr Townshend Smith, organist of Hereford; the "Te Deum" and "Jubilate," on Wednesday forenoon, are by Dr Wesley, of Gloucester; Mendelssohn's cantata, "Not unto us," preceding, and an anthem by Orlando Gibbons following the sermon. In the afternoon of the same day—with full choral service—the "Magnificat" and "Nunc Dimittis" are by the late Dr Walmisley, the anthem by Dr Wesley; and, after prayers, Spohr's cantata, "God, Thou art great," is to be sung. On Thursday, in the forenoon and afternoon (we cannot enter into further details) there are to be pieces by Mendelssohn, Wesley, Attwood, Handel, Spohr, &c.

Admissions on Wednesday and Thursday are announced as altogether free, though "a portion of the tickets will be reserved for holders, obtainable by application to," &c.—a reservation we have no pretension to interpret.

THE MOZART-INSTITUTION.

Mr Sigmund Menkes, the representative of the International Mozart-Institution in Salzburg, has made arrangements with the "entrepreneurs" of the Promenade Concerts for a grand concert, to take place at Covent Garden Theatre, for the benefit of the Institution, on Wednesday, the 29th inst. Mdme Marie Roze (just returned in "blooming" condition from the waters of Mont D'Or), Mdle Heilbron, Mr Edward Lloyd, Herr Wilhelmj, Mr Lazarus, Mr Wotton, and Mr Edward Dannreuther are the principal artists announced. The programme is to comprise the symphony in G minor, the quartet with clarinet in A, the concerto in B flat, for bassoon—to be played by Mr Wotton—a detached "Agnus Dei," for soprano (Mdme Roze), the "Trio of Masks" (*Don Giovanni*), and several other compositions of Mozart, seldom heard in the concert-room. Signor Arditì is to be the conductor. The Mozart-Institution's objects are: to give pensions to aged and infirm musicians of all nations; to support their widows and orphans; and to give a thorough artistic instruction to young musicians of talent, free of charge, in the Institution's own academy of music, which is now being established in Salzburg, and which is patronized by the Emperor of Austria, and other European sovereigns.—(Communicated.)

HAMBURG.—Sig. Pollini, the manager of the Stadttheater, has generously freed the tenor, Herr Anton Erl, from the engagement the latter so inconsiderately signed with him (Sig. Pollini), having also signed one with the management of the Theatre Royal, Dresden.

MAZOLATI.—A grand festival was celebrated in this little village on the 6th inst., in honour of Luigi Gasparo Pacifico Spontini, who was born here on the 14th November, 1774. A memorial tablet, let into the house where he first saw the light, was unveiled on the occasion.

MUSIC AT BERLIN.

(From a Correspondent.)

Madlle Reinemann, a fair beginner, has appeared at the Royal Operahouse as Margarethe in Gounod's *Faust*. I was not present, but I hear on all sides that neither as an actress nor as a vocalist was she equal to the task she had undertaken. So unsatisfactory was her performance that one can only wonder it was ever allowed to take place. Herr Ferdinand Gumbert, the well-known critic of the *Neue Berliner Musikzeitung*, is especially outspoken about it. After animadverting on its numerous defects and shortcomings he observes:

"It is with sincere regret that I publish the above opinion, so severe upon a young singer, but I think it is the duty of our paper to raise, from time to time, a warning voice of admonition against the degeneration of vocal art. Yet music-schools shoot up in Berlin like mushrooms from the ground, and all of them profess to teach high vocal art. It almost seems to me that people here understand singing only where Mozart, Weber, and Wagner are concerned, while they ignore everything that Italian and French musicians have produced, despite the fact that our theatres could not exist without such productions. This is, it is true, convenient, but wholly unjustifiable as regards learners. May the instance on which I have descanted above not prove useless; Mdle Reinemann was placed in a truly deplorable position, being called upon to perform a task without in the slightest degree possessing the indispensable preliminary acquirements for so doing. In the musical portion of the character she was so little sure of herself, that the conductor, Herr Eckert, had to exert all his attention and care in order to preserve the correct time, after it had been disturbed by the young lady's frequently beginning too soon or too late. At any rate, it is better to acknowledge this than to pass it over in total silence, like many critics, despite the fact that they usually notice events of less importance."

This does not say much for the singing masters and singing mistresses of Berlin, in whom the unfortunate young *débütante* had the ill-luck to confide.

Herr Nestler, a young tenor from Hamburg, and a pupil of Sig. Norini, a teacher of singing there, has been engaged for three years at the Royal Operahouse.

Herr Taglioni intends celebrating his fiftieth professional anniversary by the production of a new ballet of his own composition. The music will be contributed by Herr P. Hertel, who, in two years' time, will celebrate his twenty-fifth anniversary as the artistic partner of Herr Taglioni.

Herr von Hülsen, the Intendant-General, received an invitation from the Mayor and Donizetti Committee at Bergamo to be present at the ceremony of transporting the *Maestro's* remains to the Cathedral. He was prevented from accepting it, however, by his duties at the Royal Operahouse, and by the long leave he took during the summer.

Herr Adolph Neundorff, at present manager of the Germania Theatre, New York, has taken a long lease of the Wilhelmstädtisches Theater here, but will not enter on possession before August 1st, 1876.

No. 47 and No. 48 of the *Musikalisches Conversations Lexicon* (*Musical Encyclopædia*), edited by Herr H. Mendel, have just appeared. They begin with "Hypate," and end with "Intervallenlehre" ("Doctrine" or "Theory of Intervals"). Among the more important and more interesting general articles may be mentioned "Janissary Music," "Japan" and "Java" (C. Billert); "Ideal" and "Illusion" (the Editor); "Yea" and "Imitation" (O. Tiersch); "Improvising" and "Indian Music" (C. Billert); "Institut" (the Editor); "Instrument" (C. Vanderome); "Instrumental Music" (the Editor); "Instrumentation" (H. Dorn); "Intervall" and "Intervallenlehre" (O. Tiersch). The leading biographical articles are on Herren "Jahns," "Jaell," "O. Jahn," "Jansa," and "Jensen."

Herr B. Bilse is every day expected to return with his orchestra from Russia. He will resume his series of concerts at the Concerthaus on the 1st of October.

WEIMAR.—It is said that Franz Liszt intends leaving this place for Rome, for the purpose of passing the first half of the winter there. In January, he will go to Pesth, where the National School of Music, long since sanctioned by the Emperor and the House of Representatives, is at length to be opened. Herr R. Volkmann has just been appointed a professor in it.

THE KENNEDYS IN AMERICA.

(Continued from page 636.)

We went across the ferry to Oakland, where all the *élite* of the city live—a fine place, with the railway, as in nearly all American towns, running through the streets. The locomotives look massive and not adapted for speed, what with their cone-shaped funnels and the grated cow-catchers in front of them. The cars are bright yellow, and look for all the world like menagerie-caravans. But you travel comfortably, and can ride on the end-platform if you have a mind to do so. The Americans seem to act on the principle that every man is able to take care of himself. They don't fence in their railways, and they think that the locomotive bell is sufficient warning when passing through settled regions. Oh! that bell! We can't understand how the Yankees can put up with it. The English can endure the dulcet whistle—but the bell! Every engine was like a church in motion, and Oakland seemed to be blest with a perpetual Sabbath. The railway train is not an object of alarm or dread here. The vehicles drive calmly across the track of an advancing engine, and boys skip playfully almost under the shadow of its large funnel. The locomotive is a civilized monster here. The American has metaphorically taken it to the bosom of his family. The irksomeness of railway-travel is taken away by the ministrations of the news-boy, who comes round with the day's papers, and perambulates the "cars" from one end to the other. Then he comes in with grapes; then disappears and comes again with fans; then with peaches; then with books; then with time-tables, till he has satisfied all demands.

We are getting rapidly into American ways now, and can manage to appreciate life at the *ho-tel* (not any sort of "tel," mind you, but a *ho-tel*). The *table d'hôte* is amusing. The waiters don't understand us as a family, so they address us individually, and receive our orders. Then they return with a host of small articles of crockery. Dish of beans, another of "stood" tomatoes, another of green corn, &c., &c.;—a constellation of small dishes revolving round your meat-plate as a central sun. You are supplied with iced water, iced milk, ice cream. In the mornings you have "mush," which the Scottish mind can never grasp as porridge till the well-known dish is produced. In San Jose we had Mexican waiters, who spoke in broken English, flew round as if in prosecution of a vendetta, and threatened us with long strings of viands. This latter place was a perfectly enchanting spot; seemed built in the midst of botanical gardens; trees shading the houses, and foliage relieving the staring appearance of the streets. Emerald lawns, gardens, orchards, met the eye at every turn. The odour of fruits, flowers, and rich clover grass, filled the air. The sky was of the deepest blue, with not the fleck of a cloud, and fading off to a white transparency around the horizon. Mexicans, with their mustangs, rode through the streets, and many semi-tropical faces were to be met with. Here we heard a political speech from a wooden rostrum erected on the side-walk. It was the crisis of the State elections, from senator down to schoolmaster; and the orator was the leader of the Republican party, who gave us information as to the "causes that led to the American war," and other interesting subjects. The proceedings were wound up by an old man, Judge Somebody, who did the allegorical business,—“flag trailing in the dust;” “rally round the watch-fires;” “the old fight,” &c. The proceedings were ushered in by huge bonfires at the street-corners, fireworks, and the ever present brass band. We heard speeches at different places in California, but they were all alike—no enunciation of principles of any sort, but any amount of abuse heaped upon the opposite party, in the most unparliamentary language.

In San Jose we were invited by a clergyman to sing a few “songs” to his Sunday school. Everything is a “song” in America, whether it be glee, ballad, chorus, or hymn. So we went, sang the children two hymns, and the “Cloud-capt towers,” which we thought sacred enough for the occasion. During the service the clergyman said that he hoped the congregation would not leave, but remain and hear the Sunday school, as Mr Kennedy, the Scottish vocalist, who was now making canvas of this country, was to give them a piece; and they were also to sing in this town for three nights; and they were excellent, for he had heard them in San Francisco, and he hoped everybody would go and hear his “Scotch brother.” It looked so unblushing an advertisement

that we “new arrivals” were dumfounded. But, as I said before, we are gradually getting into the ways of this original country! The Sunday school is a great institution here, and is on an elaborately managed system, though it does not seem so holly conducted as in the old country. The tendency of the Americans is to secularize. In this same church the services were aided by a cornet and flute. The choir performed several pieces, but the congregation did not join in so heartily as we would have liked. And why?—because the music was florid, disjointed; the hymns being treated as anthems, and broken up into duet, trio, and quartet. The amount of colourless music, feeble and unprofitable, that obtains in America, is woful—quartets for the “hired choirs,” and anthems without end. Some churches have a regular platform in front of the organ, and “stands” for the solo worshippers. As a set-off to this pretentious church music, without any ideas, we have the lively airs of the Sunday school—cheerful subjects adapted to Christy Minstrel melodies, and militant hymns sung to “Scots wha hae,” which, if they do nothing else, make the children more interested and attentive than in our Sunday schools. There are some good things we might pick up from the Americans. Nearly every church has an organ, and all of them, we might say, have excellent choirs. Great attention is paid to the musical portion of the service; and if a large percentage of the inane books, such as “Silver Lutes,” “Golden Lyres,” “Angel Harps,” “Melodeonists,” &c., were banished, and solid, intelligent psalmody cultivated more, the congregational singing of America would be something grand. All the material is here ready—large bodies of worshippers and powerful choirs.

(To be continued.)

MUSIC AT MELBOURNE.

(From a Correspondent.)

G. B. Allen's Royal English Opera Company are still here, and doing excellent business. In consequence of the breaking up of the Italian company, Mr Allen has been able to engage the best of them, and now alternates Italian with English opera, thus giving Miss Alice May some rest. On Monday, *Il Trovatore* was given, with immense effect, by the combined forces, and Miss May took the part of Azucena. Her versatility is so great, that all parts come apparently the same to her, and her Italian pronunciation is extremely pure. The cast included Mme Coy, Signor Rosnati, Signor Trapani Bono (the new arrival from Calcutta), and Miss Alice May. To-night *Faust* is to be repeated, with Miss May (again) as Marguerite (pronounced by Signor Rosnati, and many others, to be the finest performance on the present lyric stage), Miss Maggie Lidde, a very promising mezzo whom Mr Allen has brought forward, as Siebel; Signor Coy, Faust; Signor Bono, Valentine; and Signor Susini, Mefisto. Last week *Dinorah* was produced for the first time in Melbourne, and was excellently given. Mme Coy was a charming *Dinorah*, while Signor Coy and Signor Baldassare were capital in their respective parts. The band, considering its strength, did wonders with the music. The last days of opera, both Italian and English, are at hand here; for it is not at all likely that either will be attempted again for a long time. Italian opera has lately proved a great failure; and, when Miss May leaves, there is no one to take her place. Mr Lyster now turns all his attention to opera bouffe, which alone would be accepted with the artists he possesses at present. All arrangements now being completed, Mr Allen's company go to India by the August mail, and will appear at the Viceroy's theatre (the Corinthian), which is to be taken especially under the patronage of the Prince of Wales during his visit there, after which they will go to Bombay, China, Japan, and California, where the company is anxiously expected at M'Guire's Operahouse. Thence Miss May will proceed to the States, and home, where it is to be hoped her success will be as great as predicted by the poet whose lines you gave in your number of May 1st, concluding:—

“To win fresh laurels at the Shrine of Song,
Where she, High Priestess, shall hold sovereign sway,
Till even Britain boasts of Alice May.”

July 13th, 1875.

CONSTITUTION OF THE MUSICAL MUTUAL PROTECTIVE UNION.*

CHAPTER 168.

An Act to Incorporate "The Musical Mutual Protective Union."

PASSED APRIL 11th, 1864.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECT. 1. Henry Daniel Beissenherz, David Lorenzo Downing, John George Schneider, Francis Xavier Diller, Henry Goertelmeyer, Jacob Rebhum, George Schneider, Claudio Salomon Grafulla, David Graham, Ernst Grill, John Senia, George Gipner, Henry Wannemacher, David Schaad, Harvey Bradley Dodworth, Carl Bergmann, Carl Anschutz, George Henry Wallace, Theodor Eislef, Emil Muzzio, Thomas Baker, John Parker Cooke, Eduard Mollenbauer, Louis Schreiber, and all other persons now associated, and all such persons as shall be hereafter associated, with them, or with their successors, are hereby constituted, created and declared to be a corporation and body politic, by the name, style and title of "The Musical Mutual Protective Union," the objects of which are hereby declared to be the cultivation of the art of music in all its branches, the promotion of good feeling and friendly intercourse among the members of the profession, and the relief of such of their members as shall be unfortunate, so far as their means, in their opinion, will permit.

SECT. 2. The said corporation, by their name, style and title, aforesaid, shall have succession, and shall be capable of suing and being sued, complaining and being complained against, pleading and being impleaded, answering and being answered unto, defending and being defended, in all courts and places whatever, and may make, have, and use a common seal, and the same again at pleasure break, change, and alter; and shall be capable, in law, to purchase, take, receive, and hold, to them and their successors, any estate, real, personal, or mixed, by devise, gift, grant, or otherwise, subject, however, to all the limitations and restrictions imposed by law upon bequests and devises by last will and testament, and the same or any part thereof to lease, grant, bargain, sell, alien, convey, mortgage, or otherwise dispose of, for such estate and estates, and upon such terms, restrictions, limitations and conditions as to them shall seem most advantageous to promote the objects of their incorporation; provided, however, that the yearly income of such real and personal estate shall not at any time exceed the sum of twenty-five thousand dollars.

SECT. 3. The officers of said corporation shall consist of a President, a Vice-President, a Treasurer, a Secretary, three Trustees, and an Executive Committee of seven Directors, all of which said officers together shall constitute a Board of Directors, and of such subordinate officers, agents, and assistants as the said corporation by their by-laws, rules, and regulations shall direct, which officers shall be elected annually to their respective offices by such of the members of the corporation as are or may be entitled by its rules to vote at such election. Such election shall be held annually in the City of New York, on the second Thursday in October, but shall be first duly advertised by the Secretary in two daily newspapers printed and circulated in the City of New York, for at least three weeks previously thereto, at least once in each week. The present officers of the said "Musical Mutual Protective Union" shall continue to hold their offices and to perform all the duties relating to the same, until the coming into office of the officers first to be elected under this act, and the terms of office of the officers to be elected under this act shall commence on the second Thursday in January next ensuing their election, and shall continue for one year thereafter, and until others are elected to fill their places.

SECT. 4. The said corporation shall have power to purchase, take, and hold real estate in the City of New York, to the value of not exceeding three hundred thousand dollars, for the sole purpose of erecting and occupying a building such as next herein after stated, and shall have power to erect thereon a building containing a hall suitable for concerts and public entertainments, and rooms suitable for the meetings and for the transaction of the

business and accommodation of the members of the said corporation, and stores, offices, or other apartments suitable for letting to parties engaged in business, and shall have power to use and occupy said building, when erected, for the purpose aforesaid, and to let, rent, or lease any part thereof not used or occupied by the said corporation, and to collect, receive, and give good and valid acquittances for the rent or revenue arising from the same.

(To be continued.)

ANNA DE BELOCCA AT BADEN-BADEN.*

Cette semaine s'est produite une étoile, bien gracieuse et charmante, qui promet de devenir sous peu un astre de première grandeur: je parle de Mlle Anna de Belocca, première cantatrice du Théâtre-Italien de Paris et du théâtre *Her Majesty's* de Londres, qui a donné jeudi 2 septembre, dans les nouveaux salons, un concert fort beau et fort court. La nature a merveilleusement préparé chez cette jeune chanteuse, qui n'a que 21 ans, le terrain que l'art n'a eu que peu de peine à couvrir de ses fleurs les plus parfumées, les plus précoces. Mlle de Belocca compte parmi les plus belles personnes de notre époque et détient par cela seul un sceptre aimanté devant lequel tout s'incline; à cette royauté elle joint encore celle d'un talent qui a déjà soulevé des orages d'enthousiasme dans les salles de théâtre les plus imposantes du monde artistique, les Italiens de Paris et les Italiens de Londres.

Soprane et contralto à la fois, la jeune chanteuse possède une étendue de voix extraordinaire qui lui a permis d'aborder à la fois et avec un égal bonheur le rôle de Rosine du *Barbier*, qui lui a valu pour ses débuts cent ovations consécutives, et des rôles profonds, tels qu'Arasce de *Sémiramide*, Orsino de *Lucrezia Borgia*, dont le "Brindisi" lui attira les éloges enthousiastes de l'Alboni elle-même.

On croirait difficilement, en voyant Mlle de Belocca, qu'elle est d'origine moscovite. Cette brune chevelure, ces grands yeux noirs ombragés de longs cils, ce teint mat, rappellent plutôt le type romain ou espagnol que le type russe.

Le concert donné jeudi par Mlle de Belocca dans la magnifique Salon Renaissance de la Conversation de Bade avait attiré un public fort nombreux, qui n'a pas voulu demeurer en reste avec celui de Hombourg à l'égard de la délicieuse cantatrice. La société russe, qui primait dans les rangs de l'auditoire, a fêté sa compatriote avec une chaleur marquée, et c'est par des bravos sans fin qu'ont été salués l'expressif air russe d'Alabieff "Solove" (le rossignol) et la chanson polonaise, non inscrite au programme. Les autres morceaux chantés par l'émule de la Patti, que M. Strakosch, son révélateur, accompagnait au piano avec un talent parfait, étaient l'air d'Arasce, qu'elle a rendu avec un accent dramatique et une fidélité de style remarquables; les strophes de Mignon, et, certes, Ambroise Thomas se fût réjoui de voir sa poétique inspiration si profondément comprise et exhalée d'un accent si touchant; deux romances délicates; puis, comme finale triomphante, ce célèbre "Brindisi," où résonnaient pures et puissantes des notes de contralto qu'on aurait pu croire incompatibles avec un larynx aussi gracieux.

Mlle de Belocca, je le répète, s'est vue, dans cette soirée, comblée de marques d'admiration, et c'est à peine si sa jolie main pouvait tenir, à tour de rôle, les deux énormes et magnifiques bouquets que venaient de lui offrir la société russe et M. le représentant de France, le marquis de Tanlay.

Il est à peu près certain que Mlle Anna de Belocca donnera un concert en cette ville dans la dernière quinzaine du mois d'octobre.

MISS ENRIQUEZ AND THE NORWICH FESTIVAL.

(To the Editor of the "Musical World.")

DEAR SIR,—It having been announced by the committee of the Norwich Musical Festival that the pieces previously allotted to me (Miss Enriquez) would be taken by another singer, various interpretations have been placed upon that announcement. I shall feel greatly obliged if you will allow me to state, through your columns, that the reason of my non-appearance at the Festival, according to my engagement, is that the committee were not able to carry out the contract as first arranged with me, and which was, therefore, cancelled by mutual consent.—I am, dear Sir, yours truly,

September 22, 1875.

E. ENRIQUEZ.

* Founded April 23, 1863; organized and adopted June 26, 1864; amended and revised September 13, 1867, March 25th, 1869, and March 14, 1872.

* Correspondance spéciale du *Journal d'Alsace*.

THE KENNEDYS IN AMERICA.

(Continued from page 636.)

We went across the ferry to Oakland, where all the *élite* of the city live—a fine place, with the railway, as in nearly all American towns, running through the streets. The locomotives look massive and not adapted for speed, what with their cone-shaped funnels and the grated cow-catchers in front of them. The cars are bright yellow, and look for all the world like menagerie-caravans. But you travel comfortably, and can ride on the end-platform if you have a mind to do so. The Americans seem to act on the principle that every man is able to take care of himself. They don't fence in their railways, and they think that the locomotive bell is sufficient warning when passing through settled regions. Oh! that bell! We can't understand how the Yankees can put up with it. The English can endure the dulcet whistle—but the bell! Every engine was like a church in motion, and Oakland seemed to be blest with a perpetual Sabbath. The railway train is not an object of alarm or dread here. The vehicles drive calmly across the track of an advancing engine, and boys skip playfully almost under the shadow of its large funnel. The locomotive is a civilized monster here. The American has metaphorically taken it to the bosom of his family. The irksomeness of railway-travel is taken away by the ministrations of the news-boy, who comes round with the day's papers, and perambulates the "cars" from one end to the other. Then he comes in with grapes; then disappears and comes again with fans; then with peaches; then with books; then with time-tables, till he has satisfied all demands.

We are getting rapidly into American ways now, and can manage to appreciate life at the *ho-tel* (not any sort of "tel," mind you, but a *ho-tel*). The *table d'hôte* is amusing. The waiters don't understand us as a family, so they address us individually, and receive our orders. Then they return with a host of small articles of crockery. Dish of beans, another of "stood" tomatoes, another of green corn, &c., &c.;—a constellation of small dishes revolving round your meat-plate as a central sun. You are supplied with iced water, iced milk, ice cream. In the mornings you have "mush," which the Scottish mind can never grasp as porridge till the well-known dish is produced. In San Jose we had Mexican waiters, who spoke in broken English, flew round as if in prosecution of a vendetta, and threatened us with long strings of viands. This latter place was a perfectly enchanting spot; seemed built in the midst of botanical gardens; trees shading the houses, and foliage relieving the staring appearance of the streets. Emerald lawns, gardens, orchards, met the eye at every turn. The odour of fruits, flowers, and rich clover grass, filled the air. The sky was of the deepest blue, with not the fleck of a cloud, and fading off to a white transparency around the horizon. Mexicans, with their mustangs, rode through the streets, and many semi-tropical faces were to be met with. Here we heard a political speech from a wooden rostrum erected on the side-walk. It was the crisis of the State elections, from senator down to schoolmaster; and the orator was the leader of the Republican party, who gave us information as to the "causes that led to the American war," and other interesting subjects. The proceedings were wound up by an old man, Judge Somebody, who did the allegorical business,—“flag trailing in the dust;” “rally round the watch-fires;” “the old fight,” &c. The proceedings were ushered in by huge bonfires at the street-corners, fireworks, and the ever present brass band. We heard speeches at different places in California, but they were all alike—no enunciation of principles of any sort, but any amount of abuse heaped upon the opposite party, in the most unparliamentary language.

In San Jose we were invited by a clergyman to sing a few “songs” to his Sunday school. Everything is a “song” in America, whether it be glee, ballad, chorus, or hymn. So we went, sang the children two hymns, and the “Cloud-capt towers,” which we thought sacred enough for the occasion. During the service the clergyman said that he hoped the congregation would not leave, but remain and hear the Sunday school, as Mr Kennedy, the Scottish vocalist, who was now making canvas of this country, was to give them a piece; and they were also to sing in this town for three nights; and they were excellent, for he had heard them in San Francisco, and he hoped everybody would go and hear his “Scotch brother.” It looked so unblushing an advertisement

that we “new arrivals” were dumfounded. But, as I said before, we are gradually getting into the ways of this original country! The Sunday school is a great institution here, and is on an elaborately managed system, though it does not seem so holily conducted as in the old country. The tendency of the Americans is to secularize. In this same church the services were aided by a cornet and flute. The choir performed several pieces, but the congregation did not join in so heartily as we would have liked. And why?—because the music was florid, disjointed; the hymns being treated as anthems, and broken up into duet, trio, and quartet. The amount of colourless music, feeble and unprofitable, that obtains in America, is woful—quartets for the “hired choirs,” and anthems without end. Some churches have a regular platform in front of the organ, and “stands” for the solo worshippers. As a set-off to this pretentious church music, without any ideas, we have the lively airs of the Sunday school—cheerful subjects adapted to Christy Minstrel melodies, and militant hymns sung to “Scots wha hae,” which, if they do nothing else, make the children more interested and attentive than in our Sunday schools. There are some good things we might pick up from the Americans. Nearly every church has an organ, and all of them, we might say, have excellent choirs. Great attention is paid to the musical portion of the service; and if a large percentage of the insane books, such as “Silver Lutes,” “Golden Lyres,” “Angel Harps,” “Melodeonists,” &c., were banished, and solid, intelligent psalmody cultivated more, the congregational singing of America would be something grand. All the material is here ready—large bodies of worshippers and powerful choirs.

(To be continued.)

MUSIC AT MELBOURNE.

(From a Correspondent.)

G. B. Allen's Royal English Opera Company are still here, and doing excellent business. In consequence of the breaking up of the Italian company, Mr Allen has been able to engage the best of them, and now alternates Italian with English opera, thus giving Miss Alice May some rest. On Monday, *Il Trovatore* was given, with immense effect, by the combined forces, and Miss May took the part of Azucena. Her versatility is so great, that all parts come apparently the same to her, and her Italian pronunciation is extremely pure. The cast included Mdme Coy, Signor Rosnati, Signor Trapani Bono (the new arrival from Calcutta), and Miss Alice May. To-night *Faust* is to be repeated, with Miss May (again) as Marguerite (pronounced by Signor Rosnati, and many others, to be the finest performance on the present lyric stage), Miss Maggie Lidde, a very promising mezzo whom Mr Allen has brought forward, as Siebel; Signor Coy, Faust; Signor Bono, Valentine; and Signor Susini, Mefisto. Last week *Dinorah* was produced for the first time in Melbourne, and was excellently given. Mdme Coy was a charming *Dinorah*, while Signor Coy and Signor Baldassare were capital in their respective parts. The band, considering its strength, did wonders with the music. The last days of opera, both Italian and English, are at hand here; for it is not at all likely that either will be attempted again for a long time. Italian opera has lately proved a great failure; and, when Miss May leaves, there is no one to take her place. Mr Lyster now turns all his attention to opera bouffe, which alone would be accepted with the artists he possesses at present. All arrangements now being completed, Mr Allen's company go to India by the August mail, and will appear at the Viceroy's theatre (the Corinthian), which is to be taken especially under the patronage of the Prince of Wales during his visit there, after which they will go to Bombay, China, Japan, and California, where the company is anxiously expected at M'Guire's Operahouse. Thence Miss May will proceed to the States, and home, where it is to be hoped her success will be as great as predicted by the poet whose lines you gave in your number of May 1st, concluding:—

“To win fresh laurels at the Shrine of Song,
Where she, High Priestess, shall hold sovereign sway,
Till even Britain boasts of Alice May.”

July 13th, 1875.

CONSTITUTION OF THE MUSICAL MUTUAL PROTECTIVE UNION.*

CHAPTER 168.

An Act to Incorporate "The Musical Mutual Protective Union."

PASSED APRIL 11th, 1864.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECT. 1. Henry Daniel Beissenherz, David Lorenzo Downing, John George Schneider, Francis Xavier Diller, Henry Goertelmeyer, Jacob Rebhum, George Schneider, Claudio Salomon Grafulla, David Graham, Ernst Grill, John Senia, George Giper, Henry Wannemacher, David Schaad, Harvey Bradley Dodworth, Carl Bergmann, Carl Anschutz, George Henry Wallace, Theodor Eisefeld, Emil Muzzio, Thomas Baker, John Parker Cooke, Eduard Mollenhauer, Louis Schreiber, and all other persons now associated, and all such persons as shall be hereafter associated, with them, or with their successors, are hereby constituted, created and declared to be a corporation and body politic, by the name, style and title of "The Musical Mutual Protective Union," the objects of which are hereby declared to be the cultivation of the art of music in all its branches, the promotion of good feeling and friendly intercourse among the members of the profession, and the relief of such of their members as shall be unfortunate, so far as their means, in their opinion, will permit.

SECT. 2. The said corporation, by their name, style and title, aforesaid, shall have succession, and shall be capable of suing and being sued, complaining and being complained against, pleading and being impleaded, answering and being answered unto, defending and being defended, in all courts and places whatever, and may make, have, and use a common seal, and the same again at pleasure break, change, and alter; and shall be capable, in law, to purchase, take, receive, and hold, to them and their successors, any estate, real, personal, or mixed, by devise, gift, grant, or otherwise, subject, however, to all the limitations and restrictions imposed by law upon bequests and devises by last will and testament, and the same or any part thereof to lease, grant, bargain, sell, alien, convey, mortgage, or otherwise dispose of, for such estate and estates, and upon such terms, restrictions, limitations and conditions as to them shall seem most advantageous to promote the objects of their incorporation; provided, however, that the yearly income of such real and personal estate shall not at any time exceed the sum of twenty-five thousand dollars.

SECT. 3. The officers of said corporation shall consist of a President, a Vice-President, a Treasurer, a Secretary, three Trustees, and an Executive Committee of seven Directors, all of which said officers together shall constitute a Board of Directors, and of such subordinate officers, agents, and assistants as the said corporation by their by-laws, rules, and regulations shall direct, which officers shall be elected annually to their respective offices by such of the members of the corporation as are or may be entitled by its rules to vote at such election. Such election shall be held annually in the City of New York, on the second Thursday in October, but shall be first duly advertised by the Secretary in two daily newspapers printed and circulated in the City of New York, for at least three weeks previously thereto, at least once in each week. The present officers of the said "Musical Mutual Protective Union" shall continue to hold their offices and to perform all the duties relating to the same, until the coming into office of the officers first to be elected under this act, and the terms of office of the officers to be elected under this act shall commence on the second Thursday in January next ensuing their election, and shall continue for one year thereafter, and until others are elected to fill their places.

SECT. 4. The said corporation shall have power to purchase, take, and hold real estate in the City of New York, to the value of not exceeding three hundred thousand dollars, for the sole purpose of erecting and occupying a building such as next hereinafter stated, and shall have power to erect thereon a building containing a hall suitable for concerts and public entertainments, and rooms suitable for the meetings and for the transaction of the

business and accommodation of the members of the said corporation, and stores, offices, or other apartments suitable for letting to parties engaged in business, and shall have power to use and occupy said building, when erected, for the purpose aforesaid, and to let, rent, or lease any part thereof not used or occupied by the said corporation, and to collect, receive, and give good and valid acquittances for the rent or revenue arising from the same.

(To be continued.)

ANNA DE BELOCCA AT BADEN-BADEN.*

Cette semaine s'est produite une étoile, bien gracieuse et charmante, qui promet de devenir sous peu un astre de première grandeur: je parle de Mlle Anna de Belocca, première cantatrice du Théâtre-Italien de Paris et du théâtre *Her Majesty's* de Londres, qui a donné jeudi 2 septembre, dans les nouveaux salons, un concert fort beau et fort court. La nature a merveilleusement préparé chez cette jeune chanteuse, qui n'a que 21 ans, le terrain que l'art n'a eu que peu de peine à couvrir de ses fleurs les plus parfumées, les plus précoces. Mlle de Belocca compte parmi les plus belles personnes de notre époque et détient par cela seul un sceptre aimanté devant lequel tout s'incline; à cette royauté elle joint encore celle d'un talent qui a déjà soulevé des orages d'enthousiasme dans les salles de théâtre les plus imposantes du monde artistique, les Italiens de Paris et les Italiens de Londres.

Soprane et contralto à la fois, la jeune chanteuse possède une étendue de voix extraordinaire qui lui a permis d'aborder à la fois et avec un égal bonheur le rôle de Rosine du *Barbier*, qui lui a valu pour ses débuts cent ovations consécutives, et des rôles profonds, tels qu'Arsace de *Sémiramide*, Orsino de *Lucrezia Borgia*, dont le "Brindisi" lui attira les éloges enthousiastes de l'Alboni elle-même.

Où croirait difficilement, en voyant Mlle de Belocca, qu'elle est d'origine moscovite. Cette brune chevelure, ces grands yeux noirs ombragés de longs cils, ce teint mat, rappellent plutôt le type romain ou espagnol que le type russe.

Le concert donné jeudi par Mlle de Belocca dans le magnifique Salon Renaissance de la Conversation de Bade avait attiré un public fort nombreux, qui n'a pas voulu demeurer en reste avec celui de Hombourg à l'égard de la délicieuse cantatrice. La société russe, qui primait dans les rangs de l'auditoire, a fêté sa compatriote avec une chaleur marquée, et c'est par des bravos sans fin qu'ont été salués l'expressif air russe d'Alabieff "Solove" (le rossignol) et la chanson polonaise, non inscrite au programme. Les autres morceaux chantés par l'émule de la Patti, que M. Strakosch, son révélateur, accompagnait au piano avec un talent parfait, étaient l'air d'Arsace, qu'elle a rendu avec un accent dramatique et une fidélité de style remarquables; les strophes de Mignon, et, certes, Ambroise Thomas se fût réjoui de voir sa poétique inspiration si profondément comprise et exhalée d'un accent si touchant; deux romances délicates; puis, comme finale triomphante, ce célèbre "Brindisi," où résonnèrent pures et puissantes des notes de contralto qu'on aurait pu croire incompatibles avec un larynx aussi gracieux.

Mlle de Belocca, je le répète, s'est vue, dans cette soirée, comblée de marques d'admiration, et c'est à peine si sa jolie main pouvait tenir, à tour de rôle, les deux énormes et magnifiques bouquets que venaient de lui offrir la société russe et M. le représentant de France, le marquis de Tanlay.

Il est à peu près certain que Mlle Anna de Belocca donnera un concert en cette ville dans la dernière quinzaine du mois d'octobre.

MISS ENRIQUEZ AND THE NORWICH FESTIVAL.

(To the Editor of the "Musical World.")

DEAR SIR,—It having been announced by the committee of the Norwich Musical Festival that the pieces previously allotted to me (Miss Enriquez) would be taken by another singer, various interpretations have been placed upon that announcement. I shall feel greatly obliged if you will allow me to state, through your columns, that the reason of my non-appearance at the Festival, according to my engagement, is that the committee were not able to carry out the contract as first arranged with me, and which was, therefore, cancelled by mutual consent.—I am, dear Sir, yours truly,

September 22, 1875.

E. ENRIQUEZ.

* Founded April 23, 1863; organized and adopted June 26, 1864; amended and revised September 13, 1867, March 25th, 1869, and March 14, 1872.

* Correspondance spéciale du *Journal d'Alsace*.

TO CORRESPONDENTS.

A SCEPTIC.—“*Quod semper, quod ubique, quod ab omnibus.*”

INDAGATOR.—Dr Serpent is wrong. Mdlle Bianchi (of the Royal Italian Opera) did sing the part of Filina in the *Mignon* of M. Ambroise Thomas, at Moscow, in December, 1874, when the part of the heroine was played by the adorable Christine Nilsson. Dr Serpent is also in error about Ronconi, who is not dead, and, moreover, has only one child—a married daughter. “Indagator” should beware of trusting too implicitly to the information given him by Dr Serpent.

DEATH.

On September 16, at No. 148, Hampstead Road, JAMES DICKSON, in his 83rd year—many years with Messrs Broadwood and Sons.

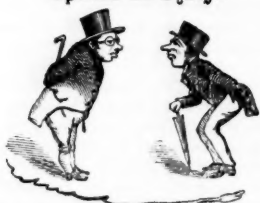
NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World,

LONDON, SATURDAY, SEPTEMBER 25, 1875.

Episodes on Change.



DR SHIPPING. Well—what do you think of the *Trilogy*?

DR QUINCE. Why—I thought it was a tetralogy.

DR SHIPPING. Well—how do you like the *Tetralogy*?

DR QUINCE. Why—I wished it was a trilogy. (*Exeunt severally.*)

Bayreuth, Aug. 12.

IN another page will be found a photograph *fac simile* letter from the late Dr Dionysius Lardner, *à propos* of Madame Guarducci, who will be remembered, by frequenters of the Italian Opera in London, some sixteen years ago.

AMONG the musical worthies whose comparatively recent loss Germany deplores must be reckoned, as we learn from the Berlin *Echo*, Johann Peter, or, as he was generally and more curtly called, Peter Pixis, a pianist of the old school, highly esteemed as a performer and exceedingly popular as a composer. He retired long since from the public sight, and lived in retirement at Baden. But to the last he retained his love of music, and evinced his sympathy for his younger colleagues in art, few of whom left Baden without paying the old gentleman their respects. In this devotion to his art, as well as in many other particulars, he resembled another veteran, Friedrich Wieck, who passed away at Loschwitz, near Dresden, a year before him, and whose name, like his own, will long be held in honour.

With Peter Pixis there died the last of a family of artists who had been famous during three generations. His father, Friedrich Wilhelm Pixis, was organist at the Reformed Church, Mannheim, in which capacity, as well as in that of a composer for the organ and the piano, he was favourably known. But he was far surpassed in talent by his two sons. Of these, the elder, Friedrich Wilhelm, born in 1786, was a distinguished violinist, and died, in 1842, as Professor of the

Violin at the Prague Conservatory. Johann Peter, the younger son, was born at Mannheim, in 1788, and, like his elder brother, created a sensation while still a child. As far back as 1796, the two brothers, then aged respectively ten and eight, appeared as infant prodigies at Mannheim, subsequently visiting Carlsruhe and Stuttgart. At all these places they excited great and unanimous enthusiasm. After 1797, they made long professional tours through Germany, and continued to do so till 1804, invariably meeting with applause and other marks of hearty approbation. On their return, Friedrich Wilhelm entered the orchestra at Mannheim. Johann Peter devoted himself to the earnest study of composition, publishing now-and-then a few small pieces. In 1810, he went to reside, as a music master, at Munich, and afterwards at Frankfurt. In the year 1816, he had, by two new professional tours, made his name known as a piano-virtuoso half-over Europe. In Germany he was considered to occupy one of the first places in this branch of art. His playing was very brilliant and elegant. He was a thorough drawing-room performer, inventing and overcoming difficulties which, at that epoch, were regarded as well nigh insurmountable. The period of his greatest celebrity lay between 1820 and 1830. In the former year he settled at Vienna, where he was the rival of Hummel and Moscheles for popular favour. Among his acquaintances was Beethoven. In 1826, he went to Paris. There, too, he was accounted one of the first pianists of the day, and competed with Kalkbrenner and Herz as he had previously competed with Hummel and Moscheles.

He had now reached, however, the highest point of his fame as a virtuoso. When Thalberg, Chopin, and Liszt appeared, his performances were thrown into the background, and he was sensible enough to retire in time. But he composed with redoubled zeal. He wrote some 150 works, including Concertos, Trios, and Fantasias, besides numerous Variations and Rondos, which in his day were much played. He composed, also, an opera: *Bibiana, oder die Kapelle im Walde*, but it was not successful. At present, his compositions are not generally known.

He was once more induced to come before the public, and make an artistic tour through the principal cities of Europe, by the talent of Francilla Pixis, who, as a singer, added fresh lustre to his family name. The young lady's own name was originally Göhringer, and she was born at Baden in 1816. Pixis was struck, when she was still a child, with her undoubted talent and magnificent voice. With the consent of her parents, he adopted her, and, taking her with him to Paris, had her taught singing. She achieved, as a vocalist, under the name of Pixis, a high reputation, first in the French capital and then in Italy, subsequently confirming it in Germany also. Pixis exerted himself to the utmost to advance Francilla in her profession, but she retired into private life on marrying, in Italy, the Marquis Minofrio.

Meanwhile, Theodor Pixis, a son of Pixis' brother, Friedrich Wilhelm, in Prague, had grown up, and worthily followed his father's footsteps in art. Peter Pixis took his nephew with him to Paris, and developed his talent as a violinist. On his return to Germany, Theodor, though still very young, obtained an honourable post in Cologne, but was prematurely snatched away in the summer of 1856.

Thus was Peter Pixis once more alone. In 1840, he fixed his head quarters in Baden, where he remained till his death, at first giving lessons and occasionally playing in public, until the increasing debility of age compelled him gradually to seek entire repose. He suffered for years from defective hearing, which at last culminated in total deafness. Up till

then, however, though nearly seventy, he eagerly attended every concert and operatic performance, judging everything with the utmost freedom from aught like prejudice, and doing full justice to the art of a period which was not his own.

In the latter years of his life, he profited by his solitude to commit to paper his reminiscences, rich in descriptions of persons and events. These reminiscences will probably be published by a nephew of his resident in Prague.

Peter Pixis reached an age seldom attained by an artist. He witnessed the entire artistic career of Beethoven, Weber, Cherubini, Spontini, Rossini, Auber, Meyerbeer, and many others, all of whom preceded him to the grave. More than this, he was a contemporary of Mozart; and, till within a few short months, formed a living link between the present generation and the immortal composer of *Don Juan*.

R. K.

ARTHUR SULLIVAN AT MILAN.

LAST year Mr Arthur Sullivan received a flattering letter from Cav. Mazzucato, director of the Royal Conservatory in Milan, containing a pressing invitation to visit that city, and produce there some of his compositions. Mr Sullivan was unable to accept this invitation at the time; but last month he went to Milan, and was received in the most cordial and flattering manner. We extract the following account, written by the justly celebrated critic of the *Perseveranza* :—

“Colle due esercitazioni di lunedì e di ieri sera il Conservatorio ha compito l'esposizione finale dei profitti fatti dagli allievi ed allieve nei singoli rami dell'esecuzione e della composizione. Nella prossima Appendice faremo qualche osservazione su questi risultati. Per oggi constatiamo l'esito pienissimo anche delle due ultime Accademie, e specialmente del violinista De Angelis, che ha suonato il difficile concerto di Mendelssohn con bella larghezza di stile e sicurezza inappuntabile d'intonazione. Sempre applaudita la *Fuoco* del Catalani ed il *Perdono* del Maggi. Il robusto lavoro del Catalani fu molto lodato ed ammirato da una grande autorità musicale, Arturo Sullivan, il primo dei compositori inglesi viventi. Quantunque giovanissimo, il Sullivan percorse di già una carriera brillantissima. Studiò a Lipsia, ed è ora in Inghilterra il fortunato continuatore delle splendide tradizioni di Handel e di Mendelssohn. Il Sullivan compose oratorii, opere, sinfonie, musica da camera in quantità, e celebratissime illustrazioni orchestrali della *Tempesta* e del *Mercante di Venezia* di Shakespeare. Il suo oratorio *The Light of the World* ottenne un immenso successo nel grande Festival di Birmingham nell'agosto del 1873. Prima di lasciare Milano, il compositore inglese fece i suoi rallegramenti al direttore del Conservatorio per l'ordinamento e per i frutti dell'educazione artistica. Fece poi dono all'Istituto di alcune sue composizioni, le quali verranno eseguite nelle esercitazioni degli allievi; e la Commissione artistica della nostra Società del Quartetto speriamo vorrà ammetterne qualcheuna nei suoi programmi sinfonici. Ieri fu diramata la seguente circolare, che riproduciamo colla massima soddisfazione :—

“Signore,—Gli allievi e le allieve del R. Conservatorio di Musica hanno l'onore d'invitare la S. V. e famiglia alla Mattinata musicale del giorno 25 corrente agosto, ch'essi intendono di offrire all'illustrissimo signor Presidente ed al chiarissimo signor Direttore dello stesso Istituto in attestato di profonda stima e di affetto riconoscente. La Mattinata avrà principio alle ore 12 e la sala sarà aperta alle 11.

“Milano 24 agosto, 1875.”

“Questa piccola festa artistica è non solo un omaggio meritato allo zelo solerte del Presidente del Consiglio Accademico ed alle cure indefesse del Direttore, ma è anche una prova degli ottimi rapporti esistenti fra gli allievi e il capo dell'Istituto, che con tanto amore sorveglia la loro educazione. Sappiamo che fra i pezzi componenti il Programma della Mattinata vi saranno frammenti di sinfonie di

Beethoven, il bellissimo Notturmo del *Sogno di una Notte d'Estate* di Mendelssohn, e una *ouverture* scelta fra le opere liriche del Mazzucato.”

Thus do country and country brothers in art. This should be no Utopia, but a direct way to the Millennium.

OCCASIONAL NOTES.

We hear that Madame Arabella Goddard has accepted the offer of Messrs Strakosch to join the Tietjens concert-tour in the United States of America. Middle Tietjens has already started for New York. Let us wish her health, success, and a happy return to the country of her adoption.

It is said that Sir Michael Costa has taken with him to Florence the score of Wagner's *Tristan und Isolde*, to study it intently. Sir Michael is a wonderfully clever man; but, if he can abridge *Tristan* without hurting it, he is little short of a miracle.

At one of the small capitals of Germany, the Prima Donna of the Hoftheater and the critic of the local paper were on very friendly terms. The critic, who was also a composer, one day paid the lady a visit, and smilingly said to her: “I am writing something for you, my dear Madame.” “Not music, I hope,” exclaimed the lady, taken off her guard.

When Richard Wagner visited the Prussian capital in 1871, he was asked his opinion of the three Royal *Capellmeister* resident there. He replied: “The first is naturally not unmusical, but he is too phlegmatic; the second is naturally not phlegmatic, but he is too unmusical; the third might have learned how to conduct—for he saw me conduct in Riga, thirty years ago—but he never has done so.”

MESSRS POTTER, ODGER, and others, may not be aware that the first strike on record dates very far back indeed, as far back as the times of ancient Rome. Such, however, is the case, on no less an authority than Livy himself. The immortal Paduan informs us that the Town-Pipers, or Town-Fifers, whose office it was to furnish the music at religious ceremonies, had enjoyed from time immemorial the right of banqueting in the temples, at the conclusion of the sacred rites. The Censors made an attempt to put down the custom. Hereupon, the indignant musicians resolved that they would all leave Rome. They instantly carried out their resolution by proceeding to the pleasant town of which Horace says—

“Tibur Argeo positum colono
Sit mee sedes utinam senectæ.”

The priests found themselves in an embarrassing position. The Senate despatched messengers to Tibur, begging that the inhabitants would prevail on the recalcitrant musicians to return to their professional duties. But all attempts at persuasion proved useless, so the Tiburtini had recourse to stratagem. Profiting by the known partiality of their visitors for good liquor, the Tiburtini plied the fifers so well that the latter got gloriously fuddled, and in this state were sent back in carts to Rome. The Priests were so glad to recover the fugitives, that the latter were henceforth allowed to hold their banquets in the temples, and thus the strike was ended. This happened in the year 309 B.C.

With regard to *Don Sebastiano*, the following interesting and previously-unpublished letter, written by Donizetti, at Vienna, on the 8th February, 1845, recently appeared in the *Gazetta di Bergamo* :—

“MY DEAR FRIENDS,—I cannot yet give you any long details concerning the execution of *Don Sebastiano*, which was performed the other evening, but I may inform you that the opera was received more warmly than in Paris. Three numbers were repeated; the applause is still resounding in my ears. I was dragged upon the stage; I was obliged to show myself I do not know how many times, a circumstance with which I was not pleased. Believe me, my friends, they will alter their opinion in Paris about *Don Sebastiano*, for it is a work with which I took great pains, and which I consider a masterpiece. I do not like talking of myself, but I assure you I felt greatly grieved at the way in which your papers treated my opera, and which caused me to pass more than one sleepless night. I am, also, not pleased with the manager; he made me

consent to some unhappy alterations; and M. Scribe might have helped me more than he did. But I will indulge in no more recriminations; in due time people will do justice to everything passably good in *Don Sebastiano*. The climate of Vienna does not agree with me; my head is no better, and, if things go on in this fashion, I shall be obliged to go and spend a few months at Bergamo, to recruit.

"Farewell, my dear friends. Do not despair about *Don Sebastiano*. If you were here you would be enchanted. Time avenges all injustice. I give you each a shake of the hand."

"DONIZETTI."

ADRIEN BOIELDIEU, whom the celebrated composer of *Jean de Paris* bequeathed to the world with his other creations, holds an opinion concerning his talents as a musician which differs greatly from that entertained on the same subject by the majority of his fellow-men. About the period of the recent Boieldieu Centenary at Rouen, he called upon the manager of the Opéra-Comique, Paris, and, after a few preliminary observations, addressed him thus:—

"Monsieur Du Locle, do you not feel that the moment has arrived to honour worthily in the capital the memory of my illustrious father?"

"Certainly, Monsieur. I am already planning a magnificent performance, to be given some time in December next, in honour of his centenary."

"That is splendid; but do you not believe the best way to celebrate this glorious anniversary of a father, so justly celebrated, would be to play an opera of his son?"

"Eh?" said M. Du Locle, starting up from his arm chair.

"I say that certainly nothing would be more worthy of you, nor more agreeable to his spirit."

"But, my dear Monsieur," commenced M. Du Locle, quite embarrassed.

"I know what you are going to tell me!" cried Adrien. "I did not write the *Dame Blanche*!"

"Just so, but—however—your talent—your merit—"

"Ah!" continued Adrien, with tearful voice, "you cannot imagine how much wrong my poor father has done me!"

PROVINCIAL.

GLASGOW.—The Glasgow Choral Union have issued their prospectus. A series of nine concerts are to be given, fewer in number than last season, but intended to be equal in excellence. The *Messiah*, *Israel in Egypt* (conducted by Mr Lambeth), and Sir Michael Costa's *Eli* (to be conducted by the composer) are promised. Mr Arthur Sullivan is engaged to conduct the orchestral concerts, which are to be six in number, and are to commence on the 10th of November.

BRIGHTON.—At the Royal Aquarium concerts Miss Fanny Heywood has been singing, and Madame Pool, a charming vocalist, has appeared, and sang with great success Henry Smart's "The Lady of the Lea." The young sisters Agnes and Violet Molyneux were the pianists. Amongst the pieces they played were Beethoven's "Moonlight" Sonata (Mdlle Violet Molyneux) and Benedict's "The Flowers of Ireland," (Mdlle Agnes Molyneux). The other vocalist was Miss Palmer. At a special concert the *Brighton Gazette* informs us, the celebrated pianist, Miss Lillie Albrecht, played several solos to the delight of the large audience assembled. "Miss Albrecht's performances caused much astonishment, and were greatly applauded. Her style links her with the first *artistes* of the day, and is characterized by a sympathy with her melodies and expressive powers that must advance her to even greater popularity."

DUBLIN.—Never before has the large Concert Hall in the Exhibition Palace been so crowded as it was to greet the renowned cantatrice, Mdlle Tietjens, for the last time prior to her departure for America. She was warmly applauded after singing "Placidia notte" and "Nella dolce trepidanza" (Balfé). In "Sull' aria," which she rendered with Mdlle Bauermeister, Mdlle Tietjens sang magnificently; nothing could have been finer. In the second part, Mdlle Tietjens gave "Kathleen Mavourneen" charmingly; and "The Last Rose of Summer" was, as it always is, unique. "As the last notes died away"—writes a Dublin admirer of the great artist—"we asked ourselves, how long shall we have to wait to hear this unrivalled songstress again?" After repeated and enthusiastic demands for an "encore," "Home, Sweet Home," was touchingly sung by the fair Teuton. "We wish Mdlle Tietjens a safe journey, every happiness on her way, and, above all, a speedy return to her old Dublin friends." Signor Brignoli is a superb tenor; his "Good bye, sweetheart" and the serenade in *Don Pasquale* were capitally

sung. We do not think Signor Brignoli has ever appeared to so great advantage upon his former visits. The quality of his voice always reminds us of that prince of tenors, Mario; his style and the whole management of his voice bespeak Signor Brignoli one of the most finished singers of his school. Signor Foli sang "The Shadow of the Cross" and "The Diver," and, for an encore, gave "The Stirrup Cup." Upon the whole, it was a grand concert; three great artists (Tietjens, Foli, and Brignoli) all in good form, and Mdlle Tietjens as fine as ever.

BRISTOL.—A correspondent writes as follows:—

"The concert given at Bristol by Mdlle Patti, on the 15th inst., was a great and brilliant success—so crowded was the hall, that the seats usually allotted to the choir had to be given up to the public. The opening piece, the well-known duet in *Belisario*, was splendidly rendered by Signor Urio (tenor) and Signor Caravoglia (baritone). The latter also sang a ballad by Louisa Grey, "Thee and I," with great taste. Mdlle Castellan then followed with a brilliant execution of "Une fantaisie de Faust," for the violin, and Mdlle Patti sang the air, "Una voce," from *Il Barbiere*, receiving an enthusiastic encore. A solo for the pianoforte was played by the composer, Mr Kuhe, with his accustomed taste and brilliancy; after which, Handel's *aria*, "Rend il sereno," was sung by Signor Urio, with great purity and tenderness of feeling; indeed, it is long since we have listened to a tenor with a voice of such compass and, at the same time, so rich and powerful, tender and sympathetic. Mr Kuhe opened the second part of the concert with one of his popular pieces, and, being encored, substituted another of equal merit. Signor Urio next sang Balfé's serenade, "Good night, beloved," as finely as we ever remember to have heard it, and in response to a vociferous encore, gave, to the delight of the audience, "La Donna è Mobile." An attempt was made to encore this, but Signor Urio simply bowed his acknowledgments. Mdlle Patti sang the Shadow Air from *Dinorah*, "Ombre leggiera," which was encored, the fair artist substituting "The Last Rose of Summer"; Signor Caravoglia gave, with great dash and humour, Rossini's "Tarantella," and, on being called upon to repeat it, gave "Largo al factotum," in which he was equally successful. Mdlle Patti terminated the concert with the ballad, "Kathleen Mavourneen"; and the incomparable "Diva" made her final exit amidst a round of English cheers. "M. B."

MUSIC IN NEW YORK.

(To the Editor of the "Musical World.")

SIR,—I send you a copy of a law passed by the State of New York, at the suggestion of the Mutual Musical Protection Society, together with the by-laws of the society—the members of which consist of every grade of musician, both vocal and instrumental, numbering several hundreds, all over the Union. As many of our musicians are continually leaving the United Kingdom, it is well they should see how matters stand in America as to musical affairs.—I am, &c.

WELLINGTON GUERNSEY.

[The commencement of the paper forwarded to us with the above letter, from our esteemed contributor, appears in another column. The paper will be continued weekly.—J. V. B. (Ed.)]

DRESDEN.—The operas performed at the Theatre Royal during the month of August were: *Der Freischütz*, once; *Die Meistersinger*, twice; *La Muette*, once; *Czaar und Zimmermann*, once; *Robert le Diable*, twice; *Die Folkunger*, once; *Amelia*, by Verdi, once; *Le Nozze di Figaro*, once; *Le Prophète*, once; *La Dame Blanche*, once; *Preciosa*, once; *Il Trovatore*, once; *Das Glückchen des Eremiten*, three times; *Der König hat's gesagt*, once; and *Templer und Jüdin*, once. As we see, there was no want of variety.

VIENNA.—A short time since, *Robert le Diable* was performed at the Imperial Operahouse, the principal characters being sustained by Mesdcs Wilt, Dillner, Herren Rokitansky, Labatt, and Schlittenheim. Everything went off very well up to the scene in the churchyard. At the commencement of this scene, a general movement was visible on the stage, and the ranks of the Terpsichorean ghosts were thrown into disorder. Herr Rokitansky hurried to the right-hand side of the stage, and a cry of: "Oh! my foot! my foot!" was distinctly audible. The audience, excited by this unusual state of things, rose from their places, and gazed anxiously at the stage. Suddenly the curtain fell, but it was raised again almost immediately, and the performance proceeded in the ordinary manner. Not till afterwards did the public learn the cause of all the commotion, which latter was due to the fact that a member of the *corps de ballet*, owing to her own carelessness, got her foot caught in the trap down which the grave-clothes of the unearthly dancers disappear. This accounted for the cry: "Oh! my foot! my foot!"

Palazzo Valli - Naples -
16 April '59.

Dear Sir

Altho I have not had the pleasure of making your personal acquaintance you will perhaps consider our occasional relation of collaborators in the press a sufficient excuse for the liberty I take in addressing this letter to you especially when its purpose is regarded -

My wish is to introduce to your notice and acquaintance an accomplished and amiable artist, Madame Giudicini, the celebrated Contralto of the San Carlo who is, as you know, engaged for the season at the N. I. Opera and as she will arrive in our overgrown metropolis an absolute stranger she has requested me to put her in rapport with some persons who are more especially interested in her Art - I know none so capable of appreciating her talents as yourself nor any more likely to enjoy the exercise of them and I is for that reason that I feel the less scruple in taking the liberty of addressing this letter to you -

I remain, Dear Sir,

Yours very truly

Sam. Lansing

MATTERS OPERATIC IN ITALY.*

Immediately a German opera comes to be performed in Italy (by the way, it is almost exclusively *Der Freischütz* which has hitherto been selected to represent German art there on the stage), the event is followed by complaints of the ill treatment to which the work has been subjected, which complaints are forthwith carried to Germany and find admission into all the papers. This was the case with a partial performance of *Der Freischütz*, some months since, at the Teatro Nuovo, Florence. German indignation and bile flowed in torrents on the occasion. But we should first look at home, and attack that class of singers, who, for a series of years have made it their business to pluck to pieces with the greatest indifference every separate part in this flower of C. M. von Weber's, or even, as though satiated and disgusted, to get through it as quickly as possible. Things, indeed, have reached such a pitch that this magnificent and thoroughly original work, which has achieved a really universal reputation, is regarded in the country of its birth, by managers, conductors, and sometimes by the public, also, as a stop-gap; as a standard for measuring the capacity of beginners; or, in extreme cases, as especially well suited to be suddenly put up on an evening when the manager is unable to give anything else. But, to return to our starting point, the unlucky performance of *Der Freischütz* at the Teatro Nuovo, Florence. Unfortunately, there is no law to protect the works of the great Dead from performances which are a profanation, and thus a theatre of thoroughly undeterminable rank, like this Teatro Nuovo—at which, by the way, every opera is turned, more or less, into a caricature—could not be prevented from laying hands on Weber's masterpiece.

Such unsatisfactory performances are, it is true, lamentable, but we must not take them too seriously, and, most especially, not treat them as a standard of the artistic capabilities of an entire country. The performances, for instance, of *Der Freischütz*, in Milan, in Rome, and in other towns of Italy, were perfect model performances. The principal parts were confided to eminent and first-class artists; the recitatives, composed by sterling masters, replaced most agreeably the prose, so fearfully ill-treated, as a rule, by German singers; and, lastly, the way the piece was placed on the stage was as intelligent as it was brilliant. In a word, *Der Freischütz*, which we in Germany, as already remarked, treat as belonging to the "Reserve," and which is never honoured by a place in the bills, except where "sudden indisposition" has rendered the piece previously announced an impossibility, was, in all the great theatres of Italy, prepared for representation with an amount of care and attention expended only on interesting novelties. It would have been more especially the duty of the Pergola, with its liberal subvention, to produce Weber's opera. The fact of its not fulfilling its duty is a sin of omission, but we cannot, and must not, make the whole of musical Italy responsible for it. To accuse the Italians of bestowing less attention on art-works of German origin than on those of other nations, would be utterly unjustifiable. Any one who has ever attended the admirable performances of the works of Beethoven, Haydn, Mendelssohn, and others, in the large concert-rooms of Italy—any one who remembers the care with which the attempt to introduce Richard Wagner's operas was made—any one, finally, who witnessed, a few weeks since, the performance of Heine's *Ratcliff*, at the Teatro Manzoni, Milan, would certainly never make such a charge. What a splendid combination was demanded by, and resulted from, this interesting event! Andrea Maffei gave us, in his translation, a real masterpiece; Belotti-Bon, the manager, ventured time and money in this dramatic essay; the celebrated Pia Marchi selected *Ratcliff* for her benefit; and Achille Torelli, the popular author of *I Mariti*, worked, with zeal and love, for weeks together, as though a child of his own muse were concerned, at the difficult task of putting this "Romanza drammatica" on the stage. In the course of one week, *Ratcliff* was performed four times, amid enthusiastic marks of approbation from numerous and select audiences. It was reserved for this freely-calumniated Italian public to demonstrate what has always been doubted, namely: the suitability of a great German poem for the stage, and, at the same time, to furnish a proof that works of art need not come direct from

Mount Cenis in order to find a good reception in Italy, and that educated Italians, without prejudice or partiality, manifest the warmest interest in the intellectual achievements of all nations.

It will not, perhaps, be here uninteresting if, with a few strokes, we sketch a general picture of the thoroughly peculiar system in force at those moss-covered landmarks among the similar institutions of Europe, the Theatres of Italy, and, at the same time, give a glance at the tremendous demands made upon every one professionally connected with them.

The theatres in Italy are opened, as we know, by seasons. The season lasting from the end of December to Palm Sunday is the most important one. The autumn season and the *Stagioni delle Fiere*, as they are called, occupy a secondary position. Previously to one of the above-named seasons, the Committee, consisting of the proprietors, of the municipality, or of the occupants of the boxes, put the theatre up to public competition, knocking it down to that competitor (*impresario*, "a person undertaking any enterprise") who offers the best guarantees for carrying out the agreement between him and the Committee. He is assured a certain subvention, and binds himself to give a stipulated number of operatic and ballet performances. The caution money deposited by him is destined to meet any claims of the chorus and orchestra which may happen to remain unsatisfied; but the Directing Committee does not make itself in any way responsible for the punctual payment of the salaries due to the leading artists. The *Impresario* now enters on possession of the theatre. The little world of planks is desolate and bare. It has to be populated and fitted up. From the *prima donna* down to the last figurante, from the complicated ship in *L'Africaine* down to the pen with which Lucia di Lammermoor signs the marriage contract, the manager has to supply and to think of everything. Engagements are concluded with scene-painters, with stage-carpenters, and with one of the establishments, conducted in Italy on so large a scale, for theatrical costumes; recruits are beat up for the chorus and the band (few theatres have permanent bands); and lastly, steps are then taken for the engagement of the principal artists. The *Impresario* is frequently bound to secure certain artists especially designated by the Directing Committee; as a rule, however, he is left unfettered, the Committee simply reserving the right to revise the list of the proposed engagements.

Every one now sets to work. The silent region of the stage begins to grow animated. Each nook and corner teems with busy life. People are painting, carpentering, and hammering; the members of the chorus are studying their music; the supernumeraries are being trained; and the *corps de ballet* instructed, till, finally, a fortnight before the commencement of the season, the principal artists arrive. The *prima donna* comes from St. Petersburg; the tenor from Buenos Ayres; the barytone from Cairo; and the bass from Spain. They do not know each other; they have never sung together, and they frequently are totally unacquainted with the music of the opera which is to inaugurate the season; yet, on the evening stipulated, the first performance must take place, if the manager would not incur by the delay losses which would jeopardize the entire season. Every one studies, therefore, with unlimited horse-power; rehearsals lasting from 12 to 3 in the afternoon, and from 8 in the evening to 2 o'clock the next morning, keep the entire company hard at it for a fortnight. At last, the opening night arrives. Eight o'clock strikes. The curtain goes up; a tempest of applause rolls through the house; the performance is successful down to the smallest detail; the *Impresario* rubs his hands for delight, while the singers are no less pleased at the successful result, which not only satisfies the artistic ambition of different individuals, but assures the financial prosperity of the whole season. Scarcely has the opening opera been performed two or three times, before a second is put in rehearsal. Again does every one work all day and on free evenings. It is true that there are not many of the latter, for the *prima donna* and the tenor are bound by their engagement to sing sixteen, and the barytone and bass, twenty or four-and-twenty times a month, the two latter artists having to take part in the performances given by what is called the second company. At length, the bills announce the last evening, the farewell performance. The artists shake hands, and wish each other "a prosperous journey." The season is over, and in a twinkling everything falls to pieces again. The scenery

* From the *Berlin Echo*.

is quickly taken away; the "set pieces" are packed up; the fleshings and costumes find their way back to the magazines of their owner; and the stage, where, only a few hours previously, an opera by Meyerbeer, or a ballet by Taglioni, displayed all its splendours, remains till the next year the undisputed preserve of the theatre-cat on the look-out for rats. Immediately after the last performance, however, the steam-horse has conveyed the singers in all directions, and the same process re-commences for them in other theatres.

It may be, perhaps, remarked that this gigantic activity commands pecuniary remuneration far exceeding the salaries paid in Germany. Quite right. The pay of an Italian singer is, it is true, unusually high. The artist engaged at one theatre for several years can live on a regular, and, if he so chooses, an economical plan; his Italian colleague cannot do this, for the constant change of place renders his expenses all the year exceedingly heavy. "But what compels an artist to such wearing exertion, and why does he not allow himself more repose?" the reader may enquire. The answer is: Necessity. If anyone who had embraced the theatrical profession in Italy were to discharge his obligations with the nonchalance which has established its quarters in most of the Court Theatres of Germany, though he were to unite in himself all the qualities of a Rubini and of a Poggi, he would remain without an engagement, for an impresario expects from his performers not merely talent, but endurance and industry as well. Italian operatic singers who have acted in Germany have frequently told us that they had remarked with astonishment how little people in that country were acquainted with the proper way of employing the time and the resources at their command. They said, for instance, that an institution boasting of so numerous a company as the Royal Operahouse, Berlin, might easily produce a dozen novelties in different styles every year, only the artists would have to devote more than two fleeting hours of a morning to rehearsals, and, while getting up new operas, to cease paying homage to the maxim: *Chi va piano, va sano*.

Some time since, the *Echo*, attaching probably credence to some statement in the Italian papers, announced that Verdi was working at a "Funeral Symphony," to be performed on the occasion of Donizetti's earthly remains being removed to the basilica of Bergamo. Such is not the case. The *Maestro* was, it is true, requested to supply the musical portion of the ceremony, but he could not give a definite reply, as he was about to set out on the long journey, recently concluded, which took up all his time for some months. As we know, Verdi went to Paris and London, in order personally to conduct (in Paris for the second time) his *Manzoni Requiem*. How comes it that no one has thought of introducing a work of such acknowledged importance to Berlin, which is inundated during the winter season with such a flood of musical creations? S. E.

ROYAL IRISH ACADEMY OF MUSIC.

At the weekly meeting of the council of the Royal Irish Academy of Music, held on Wednesday, the 22nd inst., Mr Henry E. Doyle in the chair, the following members being present:—Mr Thomas Maxwell Hutton, Mr T. A. Jones, P.R.H.A.; Dr Nedley, Mr R. Exham; and Sir F. Brady, Bart., and Mr H. Macdonnell, hon. secretaries—M. Alexandre Billet was appointed to the vacant professorship of the senior pianoforte class. M. Billet formerly held the appointment of professor of the pianoforte at the Conservatoire of Geneva, and is well known in London and Paris as a composer and pianist of distinguished merit. The council believe that the appointment of so eminent a professor will tend to the efficiency of the Academy, and will serve the interests of musical education in Dublin.

LEIPSIC.—Herr Förster, from the Burgtheater, Vienna, has been selected by the Municipality, from a large number of candidates, as Manager of the Stadttheater. He will enter on his functions next Easter—provided, by the way, that he can free himself from an engagement at present binding him to the Burgtheater, and it is not likely that the management of that institution will raise any objections.

WAIFS.

Mr Mapleson is *not* to accompany Mdle Tietjens, as was generally reported.

Mr G. A. Osborne has returned from his *tour* in Italy.

Herr Schubert has returned to town from his tour in Belgium and Germany.

Victor Hugo is writing a poem bearing the title of the *Art of being a Grandfather*.

On leaving Venice, after singing in Verdi's *Requiem*, Mad. Stolz gave 600*l.* to a local charity.

M. Doré's latest contribution to the gallery in Bond Street bearing his name is the picture exhibited in Paris this year, "The Hell of Liars."

Dr Bambridge, principal professor of music at Marlborough School, has appointed Mr Charles Davieson one of his assistant masters.

Basil Kouroussine, a Russian writer of some celebrity, who established the *Spark*, a satirical journal very similar to *Punch*, has just died.

On the conclusion of Mr J. S. Clarke's engagement at the Haymarket, a new and original comedy by Mr H. J. Byron will be produced.

The death is announced, within four days of his 90th birthday, of Mr George Johann Paul Fischer, Court painter to his late Majesty George IV.

Among the novelties to be produced at Mr Kuhe's Brighton Festival is an overture, composed expressly for the occasion by Mr G. A. Osborne.

It is stated that Mr Davenport, the American tragedian, will play *Hamlet* at the Grand Opera House, New York, in opposition to Mr Barry Sullivan.

Mr Benjamin Ginning some time since presented the poor of the city of Liverpool with £200. A good B. Ginning; let him continue in the same path.

The London Opera Comique will, on the 16th proximo, pass into the hands of Mr F. C. Burnand, who, it is said, will produce a new three-act comedy written by himself.

Messrs Lyon and Hall, of Warwick Mansion, Brighton, have made arrangements with the well-known "Illusionist," Dr Lynn, to give a series of his entertainments at the Pavilion.

The season at the Court Theatre will commence the first week in November, when the performance of Mr Hamilton Aidé's romantic drama of *A Nine Days' Wonder* will be resumed.

The King of the Belgians has conferred upon M. Le Chevalier Van Elweyck the cross of his Royal Order, as an acknowledgment of the Chevalier's services to musical art in Belgium.

Madame Vanzini leaves Liverpool for New York this day, in the Baltic, to fulfil her engagement with the Kellogg Opera Troupe. Madame Vanzini returns to England next spring.

A simple-minded specimen of the *materfamilias* class, having read in a poem about a simoom that "swept the plains," urged her husband to get one of them "new-fangled things," for her to use in her kitchen.

Their Royal Highnesses the Prince and Princess of Wales honoured with their presence, on Wednesday evening, the performance of *The Marriage of Figaro*, by the Carl Rosa Opera Company, at the Princess's Theatre.

Wagner has obtained for his Bayreuth Tetralogical Trilogy the assistance of the greatest machinist of Berlin, to produce uncommon automatic effects, as several wild animals, including a dragon, are to appear moving on the stage.

In consequence of continued indisposition, Mrs Rousby will not return to America before next year. It is probable that on her recovery she will make her reappearance on the London stage in a new drama by Mr Dion Boucicault.

It is announced that Mr Isidor de Lara, of London, has been awarded the gold medal for composition, &c., at the Royal Conservatory, Milan. Mr de Lara is only seventeen years of age, and is the youngest candidate to whom the gold medal has yet fallen.

Among the artists already engaged for the Winter Concerts at the Crystal Palace are Mad. Lemmens, Mad. Sinico, Miss E. Wynne, Mad. Blanche Cole, Miss Rose Hersee, Mad. Patey, Mad. Neruda, Mr Sims Reeves, Mr Vernon Rigby, Signor Foli, and Mr Patey.

The death is recorded by the German papers of Henri Rückert, at the age of 52, son of the celebrated poet and orientalist, F. Rückert. Amongst the works published by the deceased historian may be mentioned *Annals of German History*, and *History of the Middle Ages*.

Sambo astonished a Kentucky postmaster a short time since by inquiring for "stamped antelopes."

Mr G. H. Betjeman's action against the Messrs Gatti (of the Covent Garden Promenade Concerts) has been settled by arbitration. Mr Betjeman has been awarded the whole of his claim and expenses.

Mr Tennyson's *Queen Mary* is to be produced on the stage in America immediately, in advance of London. It is announced to be played in Arch-street Theatre, Philadelphia, this week. A few additional scenes are to be introduced, and Cranmer is to be burnt on the stage.

The Philharmonic Theatre will re-open for the season on Saturday, October 2nd, under the direction of Mr Richard Temple, with *Les Georghiennes* (an opera-bouffe), by Offenbach, and a revival of *The Zoo*, by Arthur Sullivan. Miss Rose Bell is engaged for leading lady in *Les Georghiennes*.

In consequence of untoward accidents and delays in the completion of the scenery, which is understood to be of an elaborate character, Mrs Bateman was obliged to postpone the production of *Macbeth* till this evening. The event is anticipated with much eagerness by play-goers of all classes.

Signor Li Calsi has—according to *La Gazzetta Musicale di Milano*, and other Italian journals—met with great success at Faenza, where he has been conducting Verdi's *Forza del destino*, and other grand operas. After each performance the accomplished maestro "è sempre fatto segno di ovazioni splendidiissime."

Middle Albani, Miss Edith Wynne, Madame Patey, Mr Patey, Mr W. H. Cummings, Mr Radcliff, and M. Pague, are the artists engaged by Mr Kuhe (who will be the solo pianist on the occasion), for the second of his three "Dome" Subscription Concerts at Brighton. The concert is to take place on Monday. Messrs R. Potts and Co. have the "seating" arrangements.

Three brothers, natives of Cuba, who have been studying at Leipsic, where they are known as the "Coloured Trio," are about to visit England. Their names are Timénez, and they play the piano-forte, violin, and violoncello respectively. The "Cuban Brothers" appear to have astonished all who have heard them by their performances of classical music. They intend visiting England next month, in conjunction with a barytone singer of repute, Herr Schrauff, for the purpose of giving classical concerts in London and the provinces.

His Excellency Iwakura Tomomi, chief of the Japanese Embassy which visited England a few years ago, has just presented the library of the India Office with a set of the Chinese version of the Buddhist Scriptures, which weighs 3½ tons, and will require a room to itself. The India Library possesses already, besides many other Chinese works on Buddhism, a set of the Tibetan version of the Buddhist canon, in 334 large volumes, presented by Mr B. H. Hodgson, and a set of the Pali Tipitaka, written on palm leaves in the Burmese character, in 50 boxes, presented by Sir A. Phayre.

HOTEL DE RUSSIE. DREXEL FREES.

MENU. 1 heure.

Potage Parmentier.
Sole au vin blanc.
Filet de Bœuf napolitain.
Poulet au riz *S^{ce}* suprême.
Choux fleurs au gratin.
Perdreaux flanqués de cailles.
Salade.
Glaces aux amandes.
Pâtisseries.
Dessert.

FRANCFORT s/M. 2 Septembre, 1875.

COLOGNE.—The season at the Stadttheater was inaugurated by a very successful performance of *Fidelio*, under the conductorship of Herr Preumayr, late of Kroll's Theatre, Berlin.

CREMONA.—*L'Africaine* has been performed with great success at the Teatro della Concordia. Signora Frizzi was Selika; Signora Galli, Ines; Sig. Cottone, Nelusko; and Sig. Vanzan, Vasco di Gama.

AIX-LA-CHAPELLE.—Miss Minnie Hauck has been fulfilling a short engagement here, appearing as Senta in *Der Fliegende Holländer* and as Rose Friguet in *Das Glückchen des Eremiten*. She has been very successful.

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